

Message Text

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AMEMBASSY GUATEMALA

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AMEMBASSY BOGOTA

AMEMBASSY CARACAS

AMEMBASSY PANAMA

AMEMBASSY SAN JOSE

AMEMBASSY MANAGUA

AMEMBASSY SAN SALVADOR

AMEMBASSY KINGSTON

AMEMBASSY PORT AU PRINCE

AMEMBASSY SANTO DOMINGO

AMEMBASSY MEXICO CITY

AMCONSUL RECIFE

AMCONSUL RIO DE JANEIRO

AMCONSUL SALVADOR

AMCONSUL SAO PAULO

UNCLAS BRASILIA 6986

USIAC

FOR ICS/DA ILA

E.O. 11652: N/A

SUBJECT: VOLSPKR ALICE BABER

REF: CM-386

1. COLORIST ALICE BABER, VOLSPKR, ICS/DA. "COLOR FORUM," "TRENDS
IN AMERICAN CONTEMPORARY ART." WS-000 (BRASILIA PORTION OF
PROJECT FULFILLED).

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2. QP-VG, ED-VG, AR-VG, FLC-SOME FRENCH FOR CONVERSATIONAL PURPOSES.

3. BRASILIA PROGRAM INCLUDED ROUND-TABLE SESSION (ILLUSTRATED BY SLIDES) AT CASA THOMAS JEFFERSON WITH 25 LOCAL ARTISTS, ART HISTORIANS, UNIVERSITY PROFESSORS, AND HIGHLY REPUTED LOCAL ART CRITIC HUGO AULER; TOUR OF RESIDENCE'S "ART IN EMBASSY" WORKS WITH COMMENTS BY BABER AND AULER, PARTICIPATION OF 15 BRAZILIAN ARTISTS, GRACIOUSLY HOSTED BY MRS. CRIMMINS; 4-DAY WORKSHOP AT CASA THOMAS JEFFERSON FOR 12 PARTICIPANTS, INCLUDING EDUCATORS SELECTED BY BRASILIA UNIVERSITY'S DESIGN DEPARTMENT, LOCAL STATE CULTURAL FOUNDATION AND INDEPENDENT ARTS CENTER; VISIT TO UNIVERSITY'S DESIGN DEPARTMENT AND STUDIOS OF TWO MAJOR BRASILIA ARTISTS.

4. ROUND-TABLE DISCUSSION AND TOUR OF RESIDENCE BASED ON TRENDS AND PRESENT STATE OF AMERICAN CONTEMPORARY ART. BABER KNOWLEDGEABLE, EASY LECTURER, PERSONAL ACQUAINTANCE WITH MANY MAJOR AMERICAN CONTEMPORARY ARTISTS ADDED SPECIAL INTEREST TO HER COMMENTS. BABER FIELDERD WELL CRITICAL REMARKS OF PARTICIPANTS COMPLAINING ABOUT HER LACK OF KNOWLEDGE OF BRAZILIAN ART AND ART MOVEMENTS, EXPLAINING ONE OF HER PURPOSES WAS TO LEARN ABOUT BRAZILIAN ART IN LOCO AND TO INCORPORATE FINDINGS IN FUTURE LECTURES. WORKSHOP SESSIONS, THOUGH SECEESSFUL AND PRAISED BY PARTICIPANTS AS UNIQUE OPPORTUNITY TO DIRECTLY CONTACT AN AMERICAN ARTISTS AND HER WORK, WERE HAMPERED BY TOO LOOSE STRUCTURING AND A DAY-BY-DAY INSPIRATION BASIS. INTEREST IN WORKSHOP WAS SO STRONG THAT 26 CANDIDATES APPLIED BUT LOGISTICS OF SETTING UP SESSIONS LIMITED PARTICIPATION TO 12.

5. BABER'S RAPPORT WITH LOCAL ARTISTS AND TEACHERS IN ROUND-TABLE WORKSHOP, VISITS TO STUDIOS, WORKSHOP SESSIONS, AS WELL AS DURING SOCIAL EVENTS IN HER HONOR WAS ALWAYS GOOD. SHE SHOWED EARGERNESS TO LEARN ABOUT BRAZILIAN ART, QUICK-MINDED REACTION TO INTENSE DISCUSSIONS ABOUT INTERPRETATION OF CERTAIN WORKS, AND GENUINE APPRECIATION OF EXPLANATIONS GIVEN BY HER BRAZILIAN COUNTERPARTS.

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6. BABER'S PROGRAM PRESENTED A UNIQUE OPPORTUNITY NOT ONLY FOR USIS AND EMBASSY OFFICIALS TO MEET MOST OF THE TOP BRAZILIAN ARTISTS LIVING IN BRASILIA BUT ALSO FOR BRAZILIAN ARTISTS TO MEET EACH OTHER AND TO DISCUSS ART PROBLEMS. IT ALSO RESULTED IN A UNANIMOUS PLEA FOR THE PRESENCE OF AMERICAN ART IN BRAZIL, VOICED BY AULER IN HIS REVIEW OF BABER'S VISIT (AUGUST 7, 1976), "THE PRESENCE OF ALICE BABER... IS OF GREAT IMPORTANCE SINCE IT

REPRESENTS A POSITIVE CONTRIBUTION TO AN ARTISTIC AND CULTURAL EXCHANGE... WE WOULD LIKE TO SUGGEST THE PRESENTATION OF A MAJOR EXHIBIT OF WORKS BY GREAT AMERICAN ARTISTS, ESPECIALLY IN THE FIELD OF SUPER-REALISM."

6. TO MAKE GOOD USE OF BABER'S PROGRAMMING POSSIBILITIES, POSTS MUST MAKE PROVISIONS FOR SLIDE PROJECTOR, SUPPLY OF SOFT COTTON RAGS AND ESSENCE OF TURPENTINE, POSSIBILITY OF HAVING HER PAINTINGS STRETCHED, AND, IF WORKSHOPS SCHEDULED, EASELS AND TABLES. SHE NEEDS FULL TIME INTERPRETER, PREFERABLY SOMEONE WITH KNOWLEDGE OF CONTEMPORARY ART.
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